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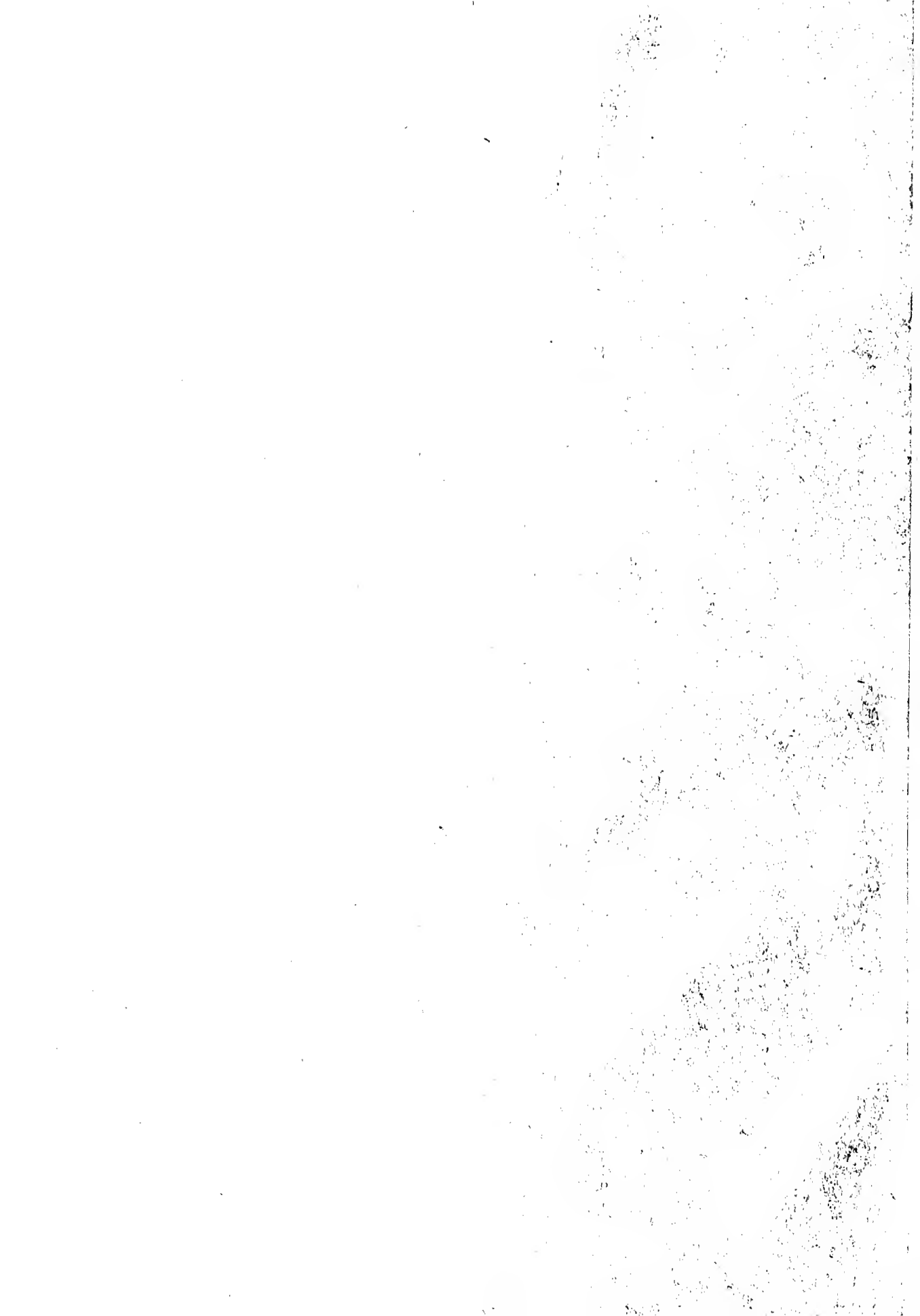
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THE MAID & THE MIDDY

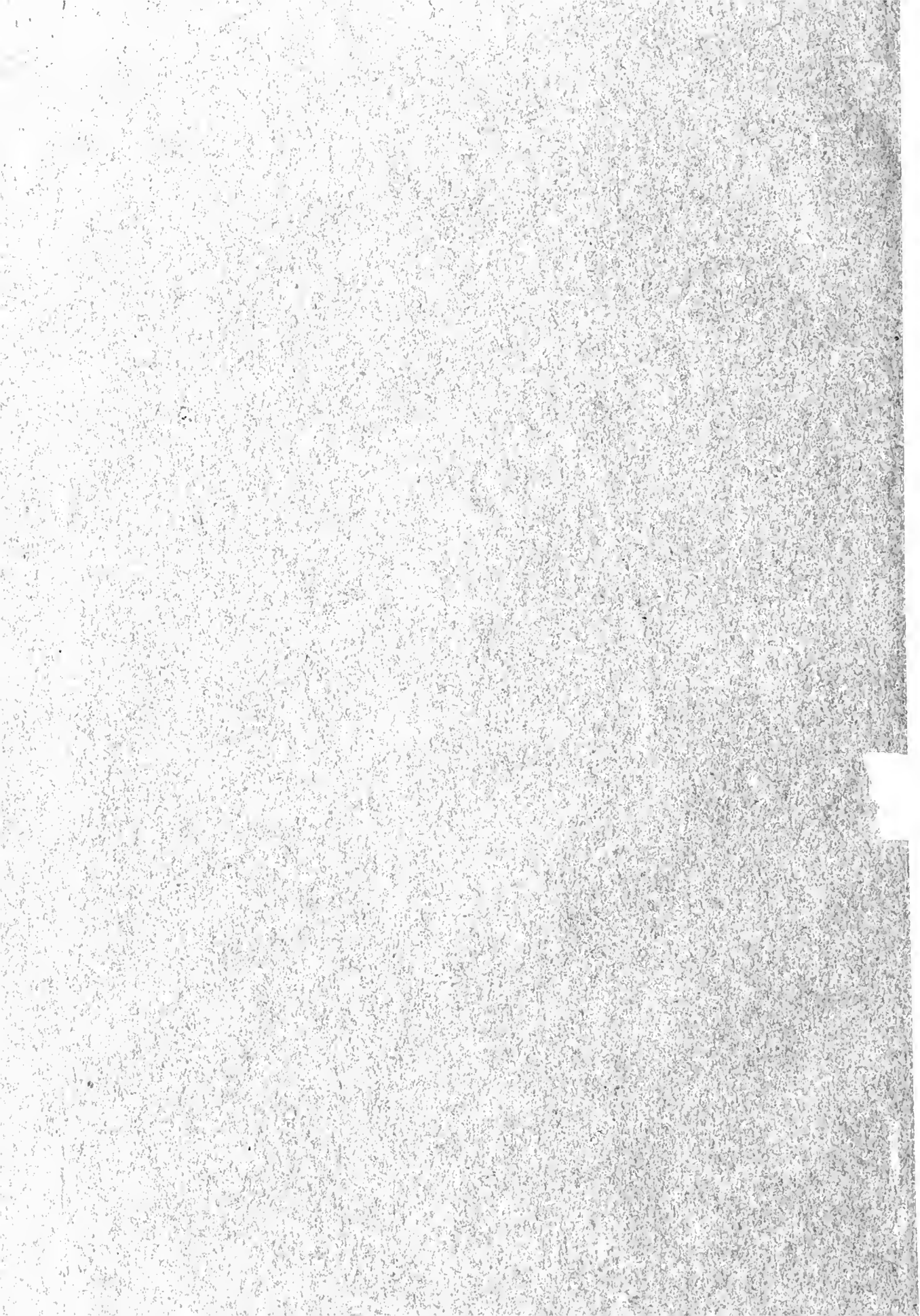
AN OPERETTA

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY



Boston
C.C. Birchard & Co.



The Maid and the Middy

AN OPERETTA

Libretto by DAVID STEVENS

Music by GEORGE LOWELL TRACY



PRICE \$1.00

BOSTON

C. C. BIRCHARD AND COMPANY

1918

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THE MAID AND THE MIDDY

CHARACTERS

BILLY	The Middy; Attached to The "DREADNAUGHT."
DAWSON	A Retired Farmer.
THE COUNT	A Spanish Gentleman.
EVANS	Master of Ceremonies; Lakeville Boat Club.
FITZ	Of the House Committee; Lakeville Boat Club.
CAPTAIN DASHER	In Command of The "DREADNAUGHT."
BOUNDER	Of the Lakeville Boat Club; Champion Oarsman.
YOUNG SLIMSON	Also of the L. B. C. "The Great Unknown."
ATTENDANT	Of L. B. C.
VALERIE VANE	The Maid.
MRS. GAILY	An Attractive Widow.
ALICE	Friends of VALERIE.
MAUD	
PHILLIS	
ANITA	The Mysterious Cause of the Trouble.

Maids; Middies; Young Men; Children of the Snow;
Liberty Battalion, etc.

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SCENES

ACT I.	Grounds of the Lakeville Boat Club.
ACT II.	Interior of the Club House.

Time of Performance, one hour and a half.

SYNOPSIS OF MUSIC

ACT I

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THE MAID AND THE MIDDY

An Operetta in Two Acts

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY

OVERTURE

Marziale



MARCH



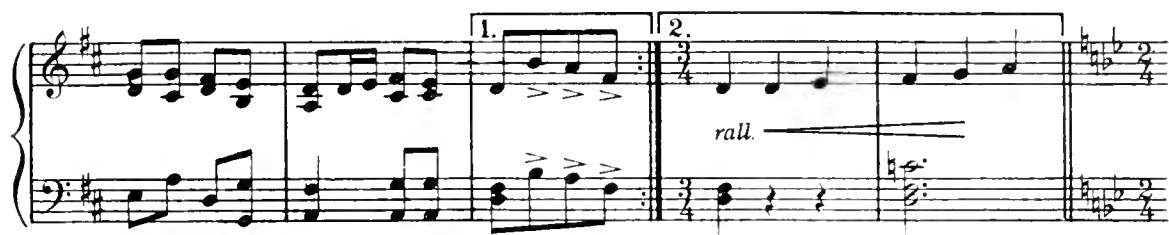


Allegro



Moderato





Moderato

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Moderato*. The first measure has a dynamic marking of *mp*. The music features a mix of eighth and quarter notes in both staves.

Second system of musical notation, measures 5-8. The music continues with eighth and quarter notes, maintaining the *Moderato* tempo.

Third system of musical notation, measures 9-12. The first measure has a dynamic marking of *f*. The second measure has a *ten.* (tension) hairpin. The third measure has a dynamic marking of *mf*. The music continues with eighth and quarter notes.

Fourth system of musical notation, measures 13-16. The first measure has a dynamic marking of *rall.* (rallentando). The second measure has a *ten.* (tension) hairpin. The third measure has a dynamic marking of *pp* (pianissimo). The system ends with a double bar line.

Fifth system of musical notation, measures 17-20. The tempo is marked *Moderato*. The first measure has a dynamic marking of *mf*. The music features a mix of eighth and quarter notes.

Sixth system of musical notation, measures 21-24. The music continues with eighth and quarter notes, concluding the piece.

Grazioso

First system of musical notation for 'Grazioso'. The treble clef staff contains a melody starting with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass clef staff contains a harmonic accompaniment of chords, starting with a half note G3 and a half note B3, followed by chords of G3-B3 and G3-B3-D4. The dynamic marking *mp* is present in the bass staff.

Second system of musical notation for 'Grazioso'. The treble clef staff continues the melody with eighth notes D4-E4-F#4, a quarter note G4, and eighth notes A4-B4. The bass clef staff continues the harmonic accompaniment with chords of G3-B3 and G3-B3-D4. A crescendo hairpin is visible above the treble staff.

Third system of musical notation for 'Grazioso'. The treble clef staff features a more active melody with eighth and sixteenth notes. The bass clef staff continues with chords, including G3-B3 and G3-B3-D4. The system concludes with a double bar line and a key signature change to two flats.

Moderato *ten.* *semplice*

Fourth system of musical notation for 'Moderato'. The treble clef staff begins with a half note G3, followed by a half note B3, and then a series of quarter notes. The bass clef staff begins with a half note G3, followed by a half note B3, and then a series of quarter notes. The dynamic marking *mf* is present in the bass staff. The tempo and mood markings 'Moderato', 'ten.', and 'semplice' are at the top.

Fifth system of musical notation for 'Moderato'. The treble clef staff contains chords of G3-B3 and G3-B3-D4. The bass clef staff contains a steady eighth-note accompaniment. The system concludes with a double bar line.

Sixth system of musical notation for 'Moderato'. The treble clef staff contains chords of G3-B3 and G3-B3-D4. The bass clef staff contains a steady eighth-note accompaniment. The system concludes with a double bar line.



2.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Allegro moderato

Second system of the musical score. The tempo is marked "Allegro moderato". The right hand continues the melodic development, and the left hand features a more active bass line. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

1.

Third system of the musical score, marked with a first ending bracket. The right hand has a more complex melodic pattern with slurs and ties. The left hand continues with a steady accompaniment.

2.

Fourth system of the musical score, marked with a second ending bracket. The right hand features a melodic line with some grace notes. The left hand maintains the accompaniment pattern.

Allegro

f

Fifth system of the musical score. The tempo is marked "Allegro". The right hand has a more active melodic line. The left hand features a strong, rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

ff

Sixth system of the musical score. The right hand continues the melodic development. The left hand features a very strong, rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand.





№ 1. OPENING CHORUS: "OF AN AFTERNOON"

MAIDS and YOUNG MEN

Allegretto con spirito

ff

MAIDS

Of an af - ter-noon in the month of June 'tis a - gree-a-ble to en - gage — In a -

quat - ic sport at a club re-sort, un-der suit - a - ble pat - ron - age; For the

at - mos-phere and sur-round - ings here, Tho' prop - er - ly or - tho - dox, Give us

just the chance our charms to en-hance with our ver - y be - com-ing-est

frocks. But an

ALICE

af - ter-noon in the month of June, No mat-ter how fair it be, ——— Is a

wast - ed day, when our frocks are gay, and there's no-bod - y here to see, But an

Tutti

af - ter-noon in the month of June, No mat-ter how fair it be — is a

wast - ed day when our frocks are gay, and there's no-bod - y here to see!

ff

(The young men enter)

YOUNG MEN

'Tis a

pleas - ure rare, as we all de-clare, Leav-ing ev-'ry day cares be-hind, In the

mf

Syl - van grove, as we gai - ly rove, Such a - gree - a - ble girls to find. This is

just the place for a boat - ing race, and the sky a - bove is blue, we're on pleas - ure bent so with

your con - sent' we will spend the day with you!

Tutti
MAIDS

Of an af - ter - noon in the month of June 'tis a pleas - ure to en -

YOUNG MEN

Af - ter - noon in the month of

gag' In a - quat - ic sport at a club re - sort un - der
June. Un - der suit - a - ble

suit - a - ble pat - ron - age. For the at - mos - phere and sur - round - ings here, Tho'
pat - ron - age. At - mos - phere and sur -

prop - er - ly or - tho - dox, Give us just the chance our
round - ings here Give you just the chance your

charms to en-hance, With our ver - y be - com-ming-est frocks, give us

charms to en-hance, With your ver - y be - com-ming-est frocks, give you

ff

just the chance our charms to en-hance with our ver - y be - com-ming-est frocks.

just the chance your charms to en-hance with your ver - y be - com-ming-est frocks.

DANCE

ff

Fine

No 2. SONG: "A GAY SEA DOG"

DASHER and CHORUS

Lively



DASHER

1. I'm a sail - or free As you
2. On the for - eign shore, Where I've



plain - ly see, And I plough the rag - ing main, — I am bluff and gruff And in -
been be - fore, There's a wel - come waits for me; — For what - e'er the name, They are



clined to be rough, And per - haps I give you pain. — But I'm harm - less, quite, For my
ev - er the same To the lads that sail the sea. — Tho' I may be bluff, And my



heart is right, And I nev - er would hurt a fly: — But
man - ner gruff, I can nev - er be caught a - sleep; — I'm

when I'm on land, I'm in great de - mand, Please ob - serve and I'll tell you why: —
down in the log As a gay sea dog, And the ti - tle I mean to keep! —

Con spirito CHORUS DASHER

I'm a gay sea dog! — He's a gay sea dog! — Wher -
He's a gay sea dog! —
He's a gay sea dog! —

ev - er I go, I raise a breeze, What - ev - er I do, I'm sure to please! I'm a

He'll raise a breeze, He's sure to please.

He'll raise a breeze, He's sure to please.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "ev - er I go, I raise a breeze, What - ev - er I do, I'm sure to please! I'm a He'll raise a breeze, He's sure to please. He'll raise a breeze, He's sure to please."

CHORUS DASHER

gay sea dog! — He's a gay sea dog! — And when he's a-shore, They

He's a gay sea dog! — And when he's a-shore, They

The second system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "gay sea dog! — He's a gay sea dog! — And when he's a-shore, They He's a gay sea dog! — And when he's a-shore, They".

CHORUS

DASHER

All a-dore the sail - or! He's a gay sea dog!— I'm a
 All a-dore the sail - or! He's a gay sea dog!—

The first system of the musical score consists of five staves. The top two staves are vocal parts, with lyrics written below them. The next two staves are piano accompaniment. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "All a-dore the sail - or! He's a gay sea dog!— I'm a" on the first vocal staff, and "All a-dore the sail - or! He's a gay sea dog!—" on the second. The piano accompaniment includes a *ff* (fortissimo) marking.

CHORUS

gay sea dog!— Wher - ev - er he goes, he'll raise a breeze, What -
 Wher - ev - er he goes, he'll raise a breeze, What -

The second system of the musical score consists of five staves. The top two staves are vocal parts, with lyrics written below them. The next two staves are piano accompaniment. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "gay sea dog!— Wher - ev - er he goes, he'll raise a breeze, What -" on the first vocal staff, and "Wher - ev - er he goes, he'll raise a breeze, What -" on the second. The piano accompaniment includes a *ff* (fortissimo) marking.

DASHER

ev - er he does, he's sure to please! He's a gay sea dog! — I'm a gay sea

ff Tutti dog, — and when {he's I'm a-shore They all a-dore the sail - - or! *D.S.*

and when {he's I'm a-shore They all a-dore the sail - - or!

ff *ff* *ff D.S.*

№ 3. SONG SUMMER

21

MRS. GAILY and CHORUS

Moderato

The piano introduction is in B-flat major, 4/4 time, marked 'Moderato'. It features a melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The dynamic is marked 'mf'.

semplice
MRS. GAILY

The first system shows the vocal melody for Mrs. Gaily and the piano accompaniment. The piano part is marked 'p'. The lyrics are: 1. There are sea - sons four that make the to - tal of the year, 2. A - pril show'rs are ver - y nice, but al - so ver - y wet;

The second system continues the vocal melody and piano accompaniment. The lyrics are: And ev - 'ry sea - son seems the best of sea - sons while it's here. The Au - tumn chest - nut in its burr, is dif - fi - cult to get.

The third system continues the vocal melody and piano accompaniment. The lyrics are: The po - ets sing of spring - time and of win - ter and the fall, A sleigh - ride, when it's ten be - low, is rath - er doubt - ful bliss,

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: But the sweet - est songs are those a - bout the sum - mer, best of all. But what could be com - plet - er than a sum - mer day like this?

REFRAIN
MRS GAILY

Life is fair in the May-time, And love-ly is the June, And

mf

that is true of the au-tumn too, When shines the har-vest moon; Old

win-ter is a play-time, With sleigh-bells mer-ry din, But

hearts are light When sum-mer bright, Comes gai-ly trip-ping in, But

hearts are light When sum-mer bright, Comes gai-ly trip-ping in!

CHORUS

Soprano



Life is fair in the May-time, and love-ly is the June, And that is true of the

Alto



Tenor

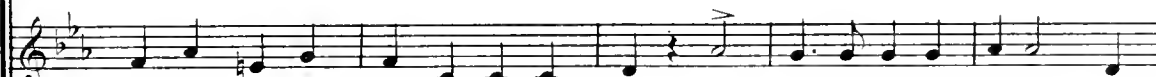


Life is fair in the May-time, and love-ly is the June, And that is true of the

Bass



au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With



au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With



sleigh-bell's mer-ry din, But hearts are light When sum-mer bright, Comes gai-ly trip-ping

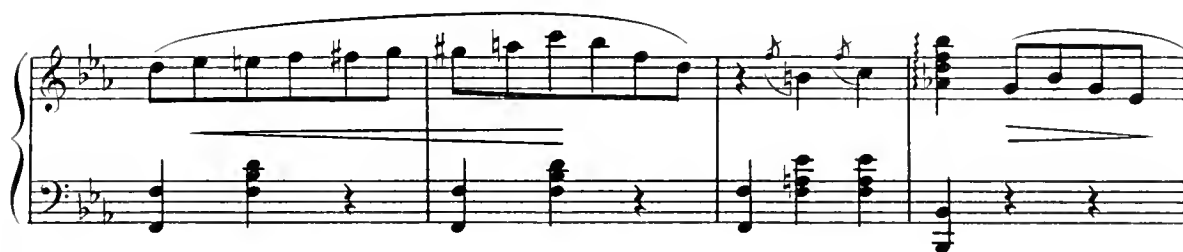
sleigh-bell's mer-ry din, But hearts are light When sum-mer bright, Comes gai-ly trip-ping

in, But hearts are light when sum-mer bright, comes gai-ly trip-ping in!

in, But hearts are light when sum-mer bright, comes gai-ly trip-ping in!

DANCE OF THE SUMMER HOURS

Valse lente

*p molto grazioso*



№4. DUET: "BLOW WINDS BLOW"

27

Lively

VALERIE and BILLY

ff

(Billy) 1. O they sing of a life at sea With the
(Val.) 2. O it cer-tain-ly seems to me Al-

p

salt winds blowing free And the wa-ters blue and a live-ly crew, But
tho' you are long at sea That you un-der-stand, when you strike the land, That

that's ver-y old to me. The wind and the waves that roar would be such a fire - some
one and a two make three. The sea is a fire - some bore, a fact that we all de-

bore If they did-n't let us mid-dies get an oc-casion-al day a-shore:—
plore. But the truth is flat If it weren't for that you al-ways would be a-shore:—

SOLO REFRAIN

(Billy) Blow, winds, blow, — as you nev-er have blown be - fore, — But
 (Val.) Blow, winds, blow, — as you nev-er have blown be - fore, — But

blow us straight to the maids that wait For the mid-dies to come a - shore!
 blow them straight to the maids that wait For the mid-dies to come a - shore!

DUET

Blow, winds, blow, — as you nev-er have blown be - fore, — But

blow { us straight to the maids that wait For the mid-dies to come a - shore.
 them

D.S.

DANCE

f

1.

2.

№ 5. SONG: TOO-RA-LOO-RAL!

DAWSON and CHORUS

Allegro

Piano introduction in 2/4 time, key of D major. The music is marked *ff* (fortissimo) and *f* (forte). It features a lively melody in the right hand and a supporting bass line in the left hand.

DAWSON

Vocal entry for Dawson. The melody is in 2/4 time, key of D major. The lyrics are: "1. When I was a bright young lad so tall, I worked from spring to 2. But that was a farm of the good old style, And now they've got it". The piano accompaniment is marked *p* (piano).

Continuation of Dawson's vocal line. The lyrics are: "ear - ly fall, And then to make an ev - en thing, I beat a mile; They do the work with gas - o - line And the". The piano accompaniment continues with a steady bass line.

End of Dawson's vocal line. The lyrics are: "worked from fall to the ear - ly spring. In help ride round in a lim - ou - sine. The". The piano accompaniment concludes with a final chord marked *ff* and *p*.

sum-mer time I raked the hay, In win-ter stacked the wood a-way; In the
farm-er nev-er bor-rows now, In fact he has for-got-ten how: He

spring I'd plough, In the fall I'd reap, And once in a while I'd get some sleep!
just sits up on a gold-en throne And puts his cash in a Liber-ty Loan!

REFRAIN

Too - ral-loo-ral, loo - ral- loo! Sing hey! for the son of the soil! But I
Too - ral-loo-ral, loo - ral- loo! His farm he can call his own, And he's

made it pay, When I trad-ed hay For stock in the Stand-ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

CHORUS
Soprano

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Alto Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Tenor

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's
Bass

f

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

Repeat refrain for Dance

№6. OCTET: A WAYSIDE MEETING

MAIDS and MIDDIES

Moderato grazioso

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *p-f*.

Continuation of the piano introduction, maintaining the same melodic and harmonic patterns.

MIDDIES

The af-ter-noon is ver-y fine, the scene is most in-vit-ing; You're

MAIDS

Vocal entry for MIDDIES and MAIDS. The MIDDIES part begins with the lyrics "The af-ter-noon is ver-y fine, the scene is most in-vit-ing; You're". The MAIDS part enters with a vocal line. The piano accompaniment continues with chords and single notes.

MIDDIES

real-ly ver-y good to say so, We're glad you like our lit-tle wa-ter-view; We

Vocal entry for MIDDIES with the lyrics "real-ly ver-y good to say so, We're glad you like our lit-tle wa-ter-view; We". The piano accompaniment continues.

MAIDS

find it ir-re-sist-a-ble, With oth-er charms u-nit-ing; What

Vocal entry for MAIDS with the lyrics "find it ir-re-sist-a-ble, With oth-er charms u-nit-ing; What". The piano accompaniment continues.

MIDDIES

shall we do to en-ter-tain you? For we sup-pose we are ex-pect-ed to. Per-

MAIDS

haps you're fond of danc-ing? That would suit us all, our time is free; Your

plan is quite en-tranc-ing, So say the word, what shall it be?

ALL

Oh, be it waltz or rig-a-doon, or min-u-et or pol-ka, Just

Oh, be it waltz or rig-a-doon, or min-u-et or pol-ka, Just

mf

let them play a pret-ty tune, And we will do the rest.

let them play a pret-ty tune, And we will do the rest.

This block contains a musical score for a song. It features four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature is one sharp (F#). The vocal parts have the lyrics "let them play a pret-ty tune, And we will do the rest." The piano accompaniment includes chords and a melodic line in the right hand.

DANCE

mf

This block contains a musical score for a dance. It features two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte). The music is in 2/4 time and consists of a continuous melody in the right hand and a supporting bass line in the left hand.

Repeat ad lib.

Nº7. TRIO: LOOKING FOR A CRIMINAL

EVANS, FITZ and COUNT

Slow

mf marcato

The piano introduction is in 2/4 time, marked 'Slow', 'mf', and 'marcato'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

EVANS

If this lad has done a thing he'd bet-ter
If our right to run him in he should de-

pp misterioso

Evans enters with a vocal line in the right hand, while the piano accompaniment continues in the left hand. The tempo and mood shift to 'pp misterioso'.

FITZ

COUNT

not ny It is clear that he is due to get it hot. For be -
And should strug-gle, we will hit him in the eye, But sup -

Fitz and Count enter with vocal lines. The piano accompaniment provides harmonic support.

EVANS and FITZ

fore he leaves the town, We'll pro - ceed to run him down. And in -
pose when we at - tack, He should turn and hit us back, On the

Evans and Fitz enter with a joint vocal line. The piano accompaniment continues.

EVANS

car-cer-ate the vil - lian on the spot. If we chance to be mis-ta-ken in the
cour-age of the Span-iard we re - ly. We shall ver - y soon be hot up - on his

Evans enters with a vocal line. The piano accompaniment continues.

FITZ

COUNT

game, trail. Then of course the cra-zy Span-iard is to blame. It will
And to - night we'll have him in the coun-ty jail. We will

ALL

be a bit - ter blow If we have to let him go, But we'll
lock him good and tight, Keep him safe - ly o - ver night, In the

REFRAIN

a tempo

fine him twen-ty dol-lars just the same. We're look-ing for a crim-i - nal, No
morn-ing we will make him fur-nish bail.

mat-ter what the crime. When we seize him thus, he must come a - long with us, and he'll

1. soon be do - ing time. — We're soon be do - ing time. 2. D. S.
D. S.

Repeat Refrain for Dance

№8. SONG: ROW, LITTLE GIRLS!

VALERIE and CHORUS

Allegro moderato

Piano introduction in G major, 2/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of eighth and quarter notes. The piece begins with a forte (*ff*) dynamic.

First vocal entry and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand, marked with a piano (*p*) dynamic.

1. The boys won't have it all their way As
2. We'll all have scrump-tious row-ing suits, In

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and a moving bass line.

they've been used to do; The day will come when lit-tle girls will
the 'ver-y lat-est style; And what we'll wear for boat-ing hats will

Third vocal entry and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment continues with chords and a moving bass line.

row in the rac-es too. And when, with nice new coc-kle-shells, All
hold you for a while. And tho' the boys may lead us for a

made on the lat - est plan, We take our place in the
hun - dred_ yards or so We'll win the heat for we'll

an-nu-al race, Then beat us if you can! VALERIE
look_ so sweet, They'll all for-get to row! When

ff Pistol Shot

REFRAIN

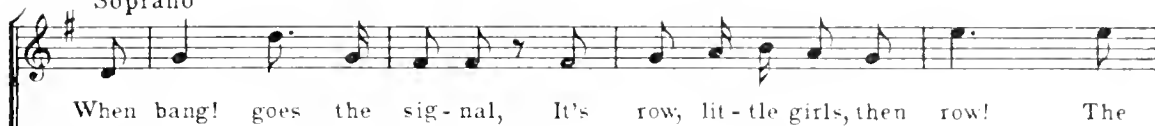
bang, goes the sig-nal, It's row, lit-tle girls, then row! The

mf

race is fast, But we won't be last, It's row, lit-tle girls, then row!

CHORUS

Soprano



Alto



Tenor

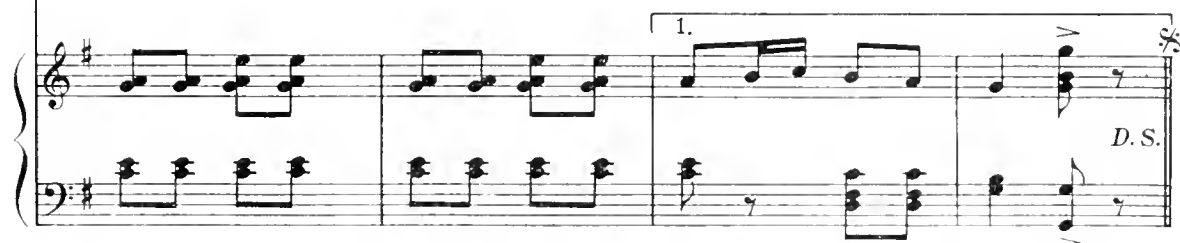


When bang! goes the sig-nal, It's row, lit-tle girls, then row! The

Bass



race is fast But we won't be last, It's row, lit-tle girls, then row!



2.

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

rall. *ff* rall.

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

rall. *ff* *ff*

Nº9. FINALE: "I SAID I WOULD EXPLAIN!"

OMNES

Moderato BILLY MRS GAILY

I said I would ex - plain— Don't

f *mf*

VALERIE

tell us that a - gain, This ten - der heart you've bro - ken quite, Boo -

BILLY

MRS GAILY

hoo! But I can set it straight— This maid - en des - o -

VALERIE

CHORUS

late, I won - der you can bear the sight, Boo - hoo! Her

Slower

ten - der heart you've bro - ken quite, boo - hoo! We

p

won - der you can bear the sight, boo - hoo!

Slower
BILLY

Just to lis - ten for a mo - ment I en - treat her

p

CHORUS

BILLY

Oh, for shame! Go talk to your An - i - ta! Oh,

CHORUS

BILLY

CHORUS

COUNT

hang An - i - ta! Oh! Yes, hang An - i - ta! Oh! Now

f

BILLY

will you give her up to me? I'll make you smart for this, you'll see!

Moderato

GIRLS

MEN

We don't know this An - i - ta, but we'd rath - er like to meet her! We

don't know this An - i - ta, but we'd rath - er like to meet her!

BILLY *quasi recit.*

Now I will here de - clare, if an - y of you doubt it, She's

mine! And that is all there is a - bout it!

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The right hand features a melody with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

BILLY

Vocal entry by Billy. The lyrics are: "Oh, An - i - ta! — when you meet her — you will". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

Vocal entry continues. The lyrics are: "say there was ne'er a com - plet - er — Se - nor - i - ta —". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

Vocal entry continues. The lyrics are: "— than An - i - ta — from the spic - y Span - ish Main! —". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

CHORUS

ff

Oh, An - i - ta! — when we meet her, — We will say there was

Oh, An - i - ta! — when we meet her, — We will say there was

ff

ne'er a com-plet - er Se - nor - i - ta — than An - i - ta — From the

ne'er a com-plet - er Se - nor - i - ta — than An - i - ta — From the

GIRLS

spic - y Span-ish Main. _____

Oh! my!

MEN

spic - y Span-ish Main. _____

Oh! my!

ff *sostenuto*

Oh! fie! Won't you please tell us the rea - son why,

Oh! fie! You'll have to tell them the rea - son why!

Oh! my! Oh! fie! You have de - ceived us and

Oh! my! Oh! fie! You have de - ceived them and

made us cry. We are an - noyed, so a - way with you,

made them cry. We are an - noyed, so a - way with you,

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal parts have a melodic line with some grace notes. The piano accompaniment features chords and moving lines in both hands.

call your An - i - ta From the spic - y Span - ish Main!

call your An - i - ta From the spic - y Span - ish Main!

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal parts have a melodic line with some grace notes. The piano accompaniment features chords and moving lines in both hands. The lyrics are repeated in the second vocal staff.

fff *ff* *ff*

The third system of the musical score consists of two staves, both piano accompaniment. The music continues in the same key and time signature. The piano accompaniment features chords and moving lines in both hands. The system ends with a double bar line. The dynamics *fff*, *ff*, and *ff* are marked at the beginning, middle, and end of the system respectively.

End of Act I

Act II

№10. OPENING CHORUS: "NOW THE DAY IS DONE"

MAIDS, MIDDIES and YOUNG MEN

Allegro con moto

Piano introduction in 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *Allegro con moto*. Dynamics include *f* (forte) and accents.

Continuation of the piano introduction. The right hand continues the melodic line, and the left hand maintains the accompaniment. The tempo remains *Allegro con moto*. Dynamics include *ff* (fortissimo) and accents.

MAIDS

Now the day is ov - er and the eve - ning comes a - pace;

MIDDIES

First line of the chorus. The vocal parts (Maids and Middles) enter with a melody of eighth notes. The piano accompaniment provides a steady rhythmic base. Dynamics include *f* (forte).

We are going to cel - ebrate the win - ning of the race.

Second line of the chorus. The vocal parts continue the melody. The piano accompaniment provides a steady rhythmic base. Dynamics include *f* (forte).

Bright the lights are shin-ing, Bright-er still is ev - 'ry eye.

Ev - 'ry thing is love - ly and the goose hangs high: We have

roamed the mead-ows o - ver, On the lawn we've rev-elled free, We have

ta - ken our si - es - ta in the shad - ow of the tree, And we

all have had our din - ers and are read - y for the play, Bring a -

long the fan - cy dancing We are feel - ing ver - y gay. Oh,

Con spirito

this is an eve - ning to dance and sing, Laugh and make the

ech - oes ring, A suit - a - ble oc - ca - sion for a lit - tle ju - bi -

lee, For sum - mer is the time to play, And

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The vocal line begins with the lyrics "lee, For sum - mer is the time to play, And". The piano accompaniment features a series of chords and moving lines in both hands.

here we drive the blues a - way, A *glo-ri-ous in - sti - tu - tion is the

The second system continues the musical score. The vocal line (treble and bass clefs) has the lyrics "here we drive the blues a - way, A *glo-ri-ous in - sti - tu - tion is the". The piano accompaniment (treble and bass clefs) continues with harmonic support, including some triplet figures in the bass line.

Pause 2nd time

1. 2.

L. B. C. Oh, C.

Pause 2nd time

1. 2.

The third system includes two systems of staves. The top system has a vocal line with lyrics "L. B. C. Oh, C." and a piano accompaniment. Above the vocal line, there are repeat signs labeled "1." and "2." with the instruction "Pause 2nd time". The piano accompaniment also features repeat signs and a "Pause 2nd time" instruction. The bottom system continues the piano accompaniment with further harmonic development.

№11. SONG: WHEN THE MANZANITA BLOOMS AGAIN

Molto moderato

VALERIE

1. Down the
2. Down the

west-ern slope of Shas-ta, In the Vale of Nev-er - fear, There the
west-ern slope of Shas-ta, Man-y gold-en suns have set; In the

dark, sad-eyed Wa-ni-ta Dreams a-way the si-lent year. When her
val-ley old Wa-ni-ta Waits her wand'-ring lov-er yet. And she

lov-ing lov-er left her, Soft she sighed: "Ah, come to me When the
whis-pers ev-ry night-fall: "He will sure-ly come to me When the

rall.

blos-soms next are show-ing In the Man - za - ni - ta tree." Tho' each
 blos-soms next are show-ing In the Man - za - ni - ta tree."

colla voce

Moderato espress.

hour is like a day in pass - ing, And the days go slow - ly, one by

p espress.

one, Still my pa - tient heart will fond - ly num - ber Ev - 'ry

set - ting of the lag - gard sun; I will count the moons that rise o'er

Shas - ta, I will watch them as they slow-ly wane; In the

colla voce

val-ley you will find me wait-ing When the Man-za-ni-ta blooms a - gain.

pp

CHORUS

Tho' each hour is like a day in pass-ing, And the days go slow-ly one by

(Humming)

(Humming)

one, Still my pa-tient heart will fond-ly num-ber Ev-'ry

This system contains the first four staves of music. The top staff is the vocal line, starting with the lyrics "one, Still my pa-tient heart will fond-ly num-ber Ev-'ry". The second and third staves are for the right hand of the piano accompaniment, and the fourth staff is for the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal line, with longer note values and rests in the piano accompaniment.

set-ting of the lag-gard sun; I will count the moons that rise o'er

This system contains the next four staves of music. The top staff continues the vocal line with the lyrics "set-ting of the lag-gard sun; I will count the moons that rise o'er". The piano accompaniment continues in the lower staves. The musical notation includes various note values, rests, and phrasing slurs, maintaining the 4/4 time signature and one-sharp key signature.

Shas - ta, I will watch them as they slow - ly wane, In the

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment with a melody in the right hand and a bass line in the left hand, and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'Shas' and a quarter note 'ta', followed by a phrase of eighth and sixteenth notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a grand staff for piano accompaniment.

val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain.

This system contains the next four measures of the piece. The vocal line continues with the lyrics 'val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain.' The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'val' and a quarter note 'ley', followed by a phrase of eighth and sixteenth notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a grand staff for piano accompaniment.

№12. SONG AND HORNPIPE: HOMEWARD BOUND

VALERIE, BILLY and CHORUS

HORNIPIE

ff

1. V. BILLY
2. V. VALERIE

VALERIE
BILLY

1. Swing the cap-stain round and round! Heave a-way, my
2. Here's to me and here's to you. Heave a-way, my

fz *mf* *ff*

BILLY
VALERIE

VALERIE
BILLY

heart-ies!
heart-ies!

Fair a-way and home-ward bound! Heave a-way, my
Jack's the boy that's al-ways true, Heave a-way, my

mf

BILLY
VALERIE

heart-ies!
heart-ies!

The ship is trim and the hatch-es fast, We're off for home a-
His hand is rough but his heart is soft, He loves his na-tive

mf

VALERIE
BILLY

BILLY
VALERIE

59

gain! There's a lass a - wav - ing on the pier - Good - bye to you, my
land; Oh, the o - cean free is home to me, - But ev - 'ry port is

BOTH
Bet - sy dear, We're off for home a - gain, We're off for
good to see, Hur - rah, for ev - 'ry land! Hur - rah, for

home a - gain! And soon we'll see the shores of fair Co - lum-bia!
ev - 'ry land! And one good ex - tra cheer for fair Co - lum-bia!

VALERIE and BILLY
So it's one, two, three, We are off to sea, And the wind is a - pip - ing

mf

fair and free; Good bye, my lass, and dry your eye, For we'll be back to you

bye and bye! Oh, the trop-ic shores Of the gay A - zores Is a

place that the sail - or — boy a - dores, But he'll be true to his

own land — too, For that is the way on the o - cean blue!

CHORUS

So it's one, two, three, We are off to sea, And the wind is a - pip - ing —

So it's one, two, three, We are off to sea, And the wind is a - pip - ing

mf

fair and free; Good bye, my lass, and dry your— eye, For

fair and free; Good bye, my lass, and dry your eye, For

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "fair and free; Good bye, my lass, and dry your— eye, For" on the first line and "fair and free; Good bye, my lass, and dry your eye, For" on the second line.

we'll be back to you bye and bye! Oh, the trop-ic shores Of the

we'll be back to you bye and bye! Oh, the trop-ic shores Of the

The second system of the musical score also consists of four staves, with the same layout as the first system. The lyrics are: "we'll be back to you bye and bye! Oh, the trop-ic shores Of the" on the first line and "we'll be back to you bye and bye! Oh, the trop-ic shores Of the" on the second line.

gay A - zores Is a place that the sail - or — boy a - dores, But

gay A - zores Is a place that the sail - or boy a - dores, But

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a simple, folk-like style.

he'll be true, To his own land too, For that is the way on the o - cean blue! D.S.

he'll be true, To his own land too, For that is the way on the o - cean blue!

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one flat. The system concludes with a double bar line and a repeat sign. The piano part features a simple harmonic accompaniment.

Repeat refrain for Hornpipe

№ 13. CHILDREN OF THE SNOW

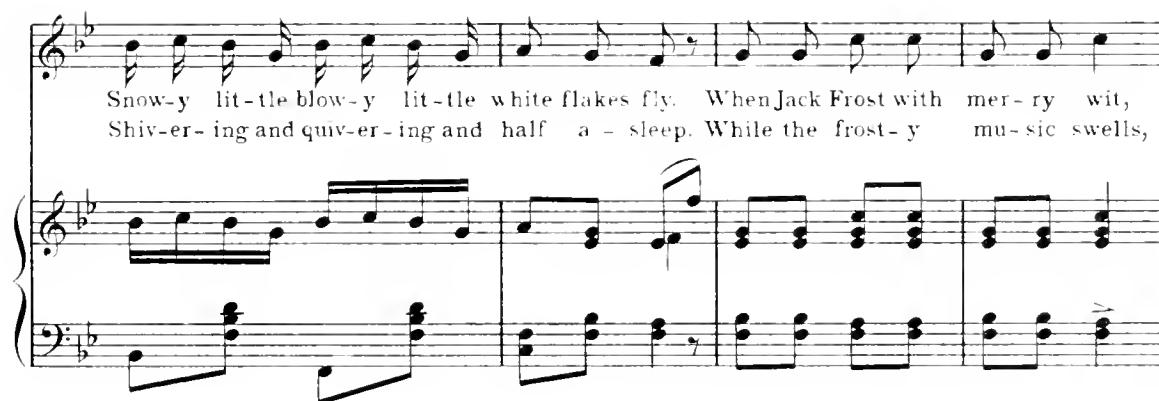
Moderato



1. When up in the win-ter sky
2. Tim-id ones their hous-es keep.



Snow-y lit-tle blow-y lit-tle white flakes fly. When Jack Frost with mer-ry wit,
Shiv-er-ing and quiv-er-ing and half a - sleep. While the frost-y mu-sic swells,



Nips your lit-tle nose a lit-tle bit, Then we put our mit-tens on,
Ring-le and the jin-gle of the bells. But the Chil-dren of the Snow



Mer-ry lit-tle chee-y lit-tle snow-bells don, Skip and lark with dance and song,
Nev-er mind the win-ter wind we'd have you know. Skip and lark with dance and song,

Hap-py as the day is long. Chink-a, chink-a, Pil-lie wil-lie wink-a,
Hap-py as the day is long.

Chil-dren of the Snow, We mark the time with a Sil-ver Chime, When the storm-y winds do

blow. Chink-a, chink-a, Pil-lie wil-lie wink-a, Chil-dren of the

Snow, We dance and sing like an-y thing, When the snow-y win-ter winds do blow.

D.S. for 2nd Verse
After 2nd Verse over for Dance

PIANO *ff*

DANCE
Valse lente *p*

1. 2. *last* *f*

1. 2. *f*

D. S.

№ 14. MARCH SONG. THE FLAG LIBERTY BATTALION



emb-lem of I - ta - lia's pride that floats in beau - ty by their side; But

This system contains the first four measures of the song. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C).

dear to all is the ban - ner brave That first to us our free - dom gave, The

This system contains the next four measures. The musical notation continues with the same key signature and time signature.

REFRAIN

stars and stripes, long may they wave, All glo - rious ev - er - more. Wher -

This system contains the next four measures, including the beginning of the refrain. The piano part features some dynamic markings like *f* (forte).

e'er Old Glo - ry flies Free - dom lives and nev - er dies, Be - neath her

This system contains the final four measures of the page. The music concludes with a final chord in the piano part.

folds for - ev - er dwells sweet Lib - er - ty, And cheer, oh com-rades, cheer!

Cheer a - gain those col - ors dear, The star - ry flag that waves for you and

me! The stripes of red are for cour - age strong, Its white is pure, un -

stain'd by wrong, Its blue is blue as skies a - bove. And ev - ry star we

dear-ly love; This ban-ner proud of the brave and free shall ev-er stand for

Right's de-cree, Has ev-er been and still shall be All glo-rious ev-er-more!

All sing the final Chorus as the Liberty Battalion marches in military formation about the stage and exeunt at close of chorus.

Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -

Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -

neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

com-rades, cheer, cheer a - gain those col - ors dear, The star - ry flag that

waves for you and me! Wher - e'er Old Glo - ry flies,

waves for you and me! Wher - e'er Old Glo - ry flies,

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with lyrics 'waves for you and me! Wher - e'er Old Glo - ry flies,'. The second staff is a piano accompaniment line in G major. The third staff is another vocal line with the same lyrics. The fourth staff is a piano accompaniment line in G major. The music is in 4/4 time and consists of four measures.

Free-dom lives and nev - er dies, Be - neath her folds for -

Free-dom lives and nev - er dies, Be - neath her folds for -

This system contains the next two staves of the musical score. The top staff is a vocal line in G major with lyrics 'Free-dom lives and nev - er dies, Be - neath her folds for -'. The second staff is a piano accompaniment line in G major. The third staff is another vocal line with the same lyrics. The fourth staff is a piano accompaniment line in G major. The music is in 4/4 time and consists of four measures.

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

poco cresc. *ff* col-ors dear, The star-ry flag that waves _____ for

poco cresc. *ff* col-ors dear, The star-ry flag that waves _____ for

you and me! _____

you and me! _____

ff Cymbal

№ 15. SONG AND CHORUS. SWEETHEARTS AND WIVES

73

DASHER and CHORUS

Moderato con moto

1. The
2. I've

f

sail-or is nois-y and bold and bluff and ac - cus-tomed to the sea. — His
none of your grac-es and airs po - lite, my call - ing is on the sea. — The

lan-guage is salt-y His voice is gruff and his man-ners are rath - er free. — But
mode and the style of the car - pet knight you nev - er will find in me, — But

deep in his rug-ged and brin - y heart the sail-or some how con - trives — To
wheth-er off this or the Bar-b'ry coast the cus-tom with me sur - vives — When

keep a warm lit - tle spot a - part For "Sweet - hearts and Wives? —
mid - night sounds to pro - pose a toast To "Sweet - hearts and Wives? —

Moderato
SOLO REFRAIN

O the mess-lights glow in the watch be-low As the witch-ing hour ar-rives, Each

fond heart swells when it strikes eight bells And we drink "Sweet-hearts" and "Wives?"

DASHER and MIDDIES

O the mess-lights glow in the watch be-low As the witch-ing hour ar-rives Each

DASHER and MIDDIES

fond heart swells when it strikes eight bells And we pledge "Sweet-hearts and Wives?"

(Ship's bell) colla voce

D.C.

Nº 16. FINALE. BLOW, WINDS!

75

(OMNES)

Allegro brillante

The piano introduction is in 6/8 time, marked *Allegro brillante* and *ff*. The right hand features a rapid, ascending and descending scale-like pattern in the treble clef. The left hand plays a steady, rhythmic accompaniment in the bass clef, consisting of eighth notes.

The first vocal entry features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line is in 6/8 time and includes the lyrics: "Blow, winds, blow,— as you nev - er have blown be - fore, — The". The piano accompaniment provides a harmonic support with chords and moving lines.

The second vocal entry continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: "maids that wait have met their fate, For the mid-dies have come a -". The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

shore:— Blow winds, blow, — as you nev - er have blown be -

shore:— Blow winds, blow, — as you nev - er have blown be -

ff

fore, — And ev' - ry Jack will soon come back, And he nev - er will leave them

fore, — And ev' - ry Jack will soon come back, And he nev - er will leave them

1. more. 2. more. —

1. 2. *ff*



UNIVERSITY OF ILLINOIS-URBANA

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THE MAID AND THE MIDDY BOSTON, MASS



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